THE UNIVERSITY OF ALBERTA

MVA FINAL VISUAL PRESENTATION

by

KIM LAN HUYNH

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF VISUAL ARTS

IN

PRINTMAKING

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

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The undersigned certify that they have read, and recommend
to the Faculty of Graduate Studies and Research, for acceptance, a
thesis entitled:

FINAL VISUAL PRESENTATION

submitted by _____KIM LAN HUYNH_____

in partial fulfilment of the requirements for the degree of Master of
Visual Arts.

The University of Alberta

NAME OF AUTHOR _____ KIM LAN HUYNH _____

TITLE OF THESIS _____ FINAL VISUAL PRESENTATION _____

DEGREE FOR WHICH THESIS WAS GRANTED _____ MASTER OF VISUAL ARTS _____

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DEPARTMENT OF ART AND DESIGN

GRADUATE STUDIES

UNIVERSITY OF ALBERTA

I hereby release the following works for incorporation into the University Collections, University of Alberta, as part of the Master of Visual Arts Thesis Collection:

TITLE	DATE	MEDIUM	SIZE
University Collection:			
"Inflected Forms"	1992	Etching & Chine-colle	24" x 36"
"Tomb of the Third Person"	1992	Etching & Chine-colle	36" x 24"
Departmental Collection:			
"Two Concurrent Codes Operating without Colliding"	1992	Etching & Chine-colle	33" x 27"
"First Words"	1991	Etching & Chine-colle	26" x 24"
"Transformation: Conditions of Culture, History and Nature"	1991	Etching & Chine-colle	24" x 36"
"The Middle Voice 2"	1991	Etching & Chine-colle	24" x 36"

# of a (W)hole

My work represented by this most recent series of etchings continues to be a personal search. This search is a struggle to articulate the intergration between myself and my social environment.

Roles in society are mainly determined by structures in institutions. The most prominent structure is language, however, this language is built upon the arbitrary process of grammar, of interpretation and naming. Through patterns and repetitions, this structure echoes the assembly line process which are integral to our industrialized society. The decisive formulas of these processes create a closed system that challenges individualism and humanism today.

The fragments from the chinese characters in my work are used to represent the individuals' existence. They are isolated and uplifted from their rigorous structures. Thus, out of context, these fragments are no longer readable. Similarly, the individuals, alone, are mere labels, meaningless fragments, unless they are linked in one form or another to the larger structure, the whole. The tactility and sensitivity that I have developed in the process of etching allows me to bring forward natural traces of activities. This process of image-making enables me to contact my unique identity in a more profound way, and provides a necessary balance with the contemporary industrialized environment. Through the uses of fragmentation, repetition and altered context, I attempt to assemble a balanced picture which will encourage language users to engage more deeply in their subjective understanding.

Kim Huynh

1992

SLIDE LIST
Kim Huynh

1.   Kim Huynh
     Repercussion 1.
     Etching Chine-colle
     1992
     25" x 33.5"

2.   Kim Huynh
     Measuring His Height, Measuring His Words.
     Etching Chine-colle
     1992
     26.5" x 36.5"

3.   Kim Huynh
     Transformation: Conditions of Culture, History
     and Nature.
     Etching Chine-colle
     1991
     24"x 36"

4.   Kim Huynh
     "Act Without Words" (A Flashback of Beckett).
     Etching Chine-colle
     1992
     18" x 24"

5.   Kim Huynh
     Naming a Wild Rose, Naming a Rose.
     Etching Chine-colle
     1992
     24" x 36"

6.   Kim Huynh
     The Middle Voice 2.
     Etching Chine-colle
     1991
     24"x 36"

7.   Kim Huynh
     Floating Corpse in the River of Verbs.
     Etching Chine-colle
     1992
     24" x 36"

8.   Kim Huynh
     Finding Matters at Close-Up.
     Etching Chine-colle
     1992
     24" x 36"

9.   Kim Huynh
     Speaking Parts / Speaking Whole.
     Etching Chine-colle
     1992
     28" x 30"

10. Kim Huynh
     Disorder, Upheaval and Chaos.
     Etching Chine-colle
     1991
     24"x 36"

11. Kim Huynh
     Two Concurrent Codes Operating Without Colliding.
     Etching Chine-colle
     1992
     27" x 33"

12. Kim Huynh
     Tomb of the Third Person.
     Etching Chine-colle
     1992
     24" x 36"

13. Kim Huynh
     Modulating a Line Without Compromising
     the Whole Picture.
     Etching Chine-colle
     1992
     18" x 24"

14. Kim Huynh
     A Metaphor in Metaphors.
     Etching Chine-colle
     1992
     24" x 36"

15. Kim Huynh
     Inflected Forms.
     Etching Chine-colle
     1992
     24" x 36"

16. Kim Huynh
     First Words.
     Etching Chine-colle
     1991
     24" x 36"

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